

## FENCING.



It may be that no boy who reads this book will be called on to use either the rapier or broadsword, but the value of the scientific management of these weapons as an exercise,—from the grace it imparts to the movements, the vigor to the system, the keenness of eye it encourages and promotes, is undeniable. The most eminent physicians concur in recommending these exercises, that of the small-sword in particular.

In learning fencing with rapiers, there are required for each one, a strong wire mask to protect the face; foils, or mock swords, with buttons on the tip; a well-padded glove for the hand, and a shield of leather sewn on the front and collar of the jacket. Before proceeding to exercise, the buttons on the tip of each foil should be carefully examined, to see that they are secure.

All being ready, the beginner puts himself in the position called

## THE GUARD,

From which all movements, whether offensive or defensive, are made. The beginner must stand with his knees straight, his feet at right angles, heel to heel; the right foot, right side, and face directed to the master. The body must be held upright and firm, the arms hanging down by the side, but easily and without constraint; the left hand holding the foil a few inches beneath its guard. Next let him bring the right hand across the body, and

bent at right angles, and the elbow against his side. The left hand must rest upon the hip, the thumb being to the rear. At the word—

### CUTS AND GUARDS.

#### CUTS.

*Cut 1.*—The young swordsman extends his right arm, and makes the cut clear through the target. When the point has cleared the target, continue the sweep of the sword, and by a turn of the wrist bring it with its back on the left shoulder, its edge toward the left. The arm is then ready for

*Cut 2.*—Bring the sword from 2 to 3, continue the movement of the sword, and turn the wrist so that the point is below the right hip and the edge toward the ground.

*Cut 3.*—Cut through the target diagonally, bringing the sword from No. 3 to No. 2, and bring the sword onwards, so that it rests with the edge downwards, and point below the left hip. At

*Cut 4.*—Cut from 4 to 1, and bring the sword round until its point is over the right shoulder, and its edge well to the right.

*Cut 5.*—At the word Five, make a horizontal cut from 5 to 6, and sweep the sword round until it rests on the left shoulder, with its edge to the left, and its point well over the shoulder.

*Cut 6.*—Cut horizontally through the target, from 6 to 5, and bring the sword over the head, with its edge upward, and its point hanging over the back. From this position,—

*Cut 7.*—Make a downward stroke until the sword reaches the centre of the target. Arrest it there, and remain with the arm extended, waiting for the word

#### POINTS.



FIRST POINT.



SECOND POINT.

*First Point.*—Draw back the sword until the right wrist is against the right temple, the edge of the sword being upward. Make a slight pause, and then

thrust smartly forward toward the centre of the target, raising the right wrist as high as No. 1, and pressing the left shoulder well back.



THIRD POINT.

*Second Point.*—Turn the wrist round to the left, so that the edge comes upward, draw the hand back until it rests on the breast, and give the point forward to the centre of the target, raising the hand as before.

*Third Point.*—Give the handle of the sword a slight twist in the hand to the right, so that the edge again comes uppermost, and the guard rests against the back of the hand. Draw back the hand until it rests against the right hip, and deliver it forward toward the spot at the bottom of the target, raising the wrist as high as the spot in the centre. The object in raising the wrist is to deceive the eye of the opponent, who will be more likely to notice the position of your wrist than of your point. In all the thrusts the left shoulder should be rather brought forward

before the point is given, and pressed well back while it is being delivered.

### GUARDS.

Wait after the third point has been delivered for the word

*Defend.*—At this word draw up the hand smartly and form the first guard. Make the other guards in succession as they are named, while the instructor proves their accuracy by giving the corresponding cuts. The guards must be learned from the target, by placing the sword in exactly the same position as those delineated. The guards are these:—

- |                 |             |
|-----------------|-------------|
| A. First guard. | E. Fifth.   |
| B. Second.      | F. Sixth.   |
| C. Third.       | G. Seventh. |
| D. Fourth.      |             |

The two spots H and I mark the places toward which the points are made, H for the first and second point, I for the third.

### PARRY.

The parry or parade of a thrust is executed with the back of the sword. The firmest way of parrying is to hold the sword perpendicular, with its edge to the right and its hilt about the height of and close to the right shoulder; then, by sweeping the sword round from left to right, any thrust within its sweep is thrown wide from the body.

The parry is executed with the wrist and not with the arm, which must not move.

## HANGING GUARD.

When the pupil is acquainted with both cuts and guards, he should learn the hanging guard, a most useful position, as it keeps the body well hidden under the sword, and at the same time leaves the sword in a good position to strike or thrust.

It is accomplished in the following way. Step out to the second position, as in Fig. 2, raise the arm until the hand is just over the right foot, and as high as the head. The edge of the sword is upward, and the point is directed downward and toward the left. The left shoulder is pressed rather forward, and the neck and chest drawn inward.

In this position the swordsman is in a position to receive or make an attack, as he may think fit. It is rather fatiguing at first, owing to the unaccustomed position of the arm and head, but the fatigue is soon overcome, and then it will be found that there is no attitude which gives equal advantages.

There are two other modes of standing on guard, each possessing its peculiar advantages. These are, the inside and outside guard. The inside guard is made as follows:



HANGING GUARD.

## INSIDE GUARD.



Stand in the second position, having the wrist of the right hand nearly as low as the waist, the hand being exactly over the right foot. The point of

the sword is raised as high as the eyes, and the edge is turned inward, as will be seen from the foregoing engraving.

### OUTSIDE GUARD.



The outside guard is formed in the same manner as the inside, with the exception that the edge of the sword is turned well outward.

To get to the hanging guard, the words are given as follows: Inside Guard—Outside Guard—Guard.

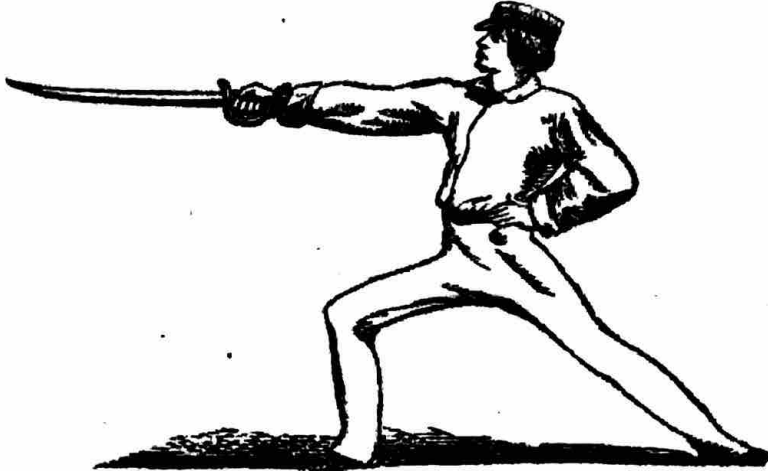
### ATTACK AND DEFENCE.

The swordsman, having learned thus far, is taught to combine the three movements of striking, thrusting, and guarding, by the following exercise :

- |                   |                              |                                 |
|-------------------|------------------------------|---------------------------------|
| 1. Inside Guard.  | 12. Cut Five.                | 19. Second Point. [Pre-         |
| 2. Outside Guard. | 13. Fifth Guard.             | pare for it in First Position.] |
| 3. Guard.         | 14. Cut Six.                 | Two. [Thrust in Third Po-       |
| 4. Cut one.       | 15. Sixth Guard.             | sition.]                        |
| 5. First Guard.   | 16. Cut Seven.               | 20. Third Point. [Pre-          |
| 6. Cut two.       | 17. Seventh Guard.           | pare.] Two. [Thrust.]           |
| 7. Second Guard.  | 18. First point. [Prepare    | 21. Parry. [Prepare to          |
| 8. Cut three.     | for the point in First Posi- | parry in First Position.]       |
| 9. Third Guard.   | tion.] Two. [Thrust in       | Two. [Parry.]                   |
| 10. Cut Four.     | Third Position.]             | 22. Guard.                      |
| 11. Fourth Guard. |                              |                                 |

Our young friends will find the foregoing a really excellent piece of drill, and sufficiently interesting also to make it a pastime. When the pupil can accomplish all these combinations neatly, accurately, and promptly, he will have made no inconsiderable progress as a broadswordsmen or a single-stick player.

The young swordsman must remember that in this, as in all the exercises, the cuts and points must be given in the third position, as in the accompanying illustration, which shows the swordsman just as he has delivered the seventh cut, and is waiting for the next word before he resumes the first position.



SEVENTH CUT.

The guards, on the contrary, are given in the first position, as seen in the accompanying illustration, which illustrates the seventh guard.

These exercises are always learned with the single-stick, or basket-hilted cudgel, in order to avoid the dangers which would be inevitable if the sword were used. But as the single-stick is only an imitation of the sword, we will give the method of getting the sword out of the sheath into any position required.

### DRAW SWORDS.

The first word of command is *draw swords*. At the word *draw*, seize the sheath just below the hilt, with the left hand, and raise the hilt as high as the hip, at the same time grasping the hilt with the right hand, turning the edge of the sword to the rear, and drawing it partially from the sheath, to insure its easy removal.

At the word *swords*, draw the blade smartly out of the scabbard, throwing the point upward, at the full extent of the arm, the edge being still to the rear.



SEVENTH GUARD.

### RECOVER SWORDS.

The wrist is now smartly lowered until it is level with the chin, the blade upright, and the edge to the left. This is the position of recover swords. The elbow must be kept close to the body, as in the following cut.